

ters—some printed, some written (look at the word “inviting”); some capitals, some not (note “everything”); and varying in size.

The squeezed words (notice “hospital”) reveal how squeezed the writer feels by her problems. And, as further proof of confusion, examine her margins—at first, she leaves a left margin and cramps the right one; then, at the end, she leaves wide margins on both sides.

It isn't necessary to do a depth study of this writing; it reveals mental illness at a glance.

IN HANDWRITING, many of the signs of dishonesty apply also to mental illness. Why? Because many criminals are mentally ill, not people who set out wilfully to commit crimes. For example, a man who murders because he hears “voices” is vastly different from a man who murders for money.

Usually, the sum total of the clues in a handwriting can establish the difference between the emotionally sick and the “normal” criminal. For instance, strong indications of confusion and imbalance probably wouldn't be evident in the hand of a deft, professional thief. Instead, his pen is more likely to reveal his secretiveness (in letters with double knots), arrogance (in very large writing), hypocrisy (in open-base letters).

Physical illness, too, often shows itself in writing, however neither physical nor emotional illness should not be diagnosed by the amateur handwriting analyst. This is best left to a doctor and/or a professional analyst.

## chapter 20 / THREE SPECIMENS ANALYZED

■ In this chapter are brief analyses of three handwritings—to show you how to put into practice the principles of graphology you now know. Follow each step carefully, for soon you'll be taking the same steps—on your own!

*the latest quarrel. You  
not to be able to keep y  
which is peaceful coex  
is more practice in s*

The specimen above belongs to the wife of a wealthy Wall Street executive; a woman who manages a city and a country home; who often entertains as many as sixty dinner guests; who must plan her time, her wardrobe, her menus, *every* detail of her busy life with precision.

But fortunately, as her writing reveals, this woman is well-suited to play her demanding role. The very legible script and her letters (all connected) show she communicates well, and has an eye for details. Her medium-heavy pressure indicates vitality, and the well-spaced words and



lines reveal a clear, logical mind. Graciousness and generosity are apparent in her long, up-turned finals; practicality shows in her small loops, caution in her narrow loops. The size of the writing (medium-large) and its slant (vertical-right) indicate she is out-going, but re-

and he came by on Wednesday  
night asking for money. Marge  
told him she was in no position

served; a woman ruled more by head than by heart. Control is evident, too, in her well-balanced zones, and the majority of her t-bars bear out that she is energetic, self-disciplined, determined. However, the very low t-bar (in the first "to") coupled with many knotted o's and a's, indicate that she is a woman who sometimes represses her feelings. Too, in such a well-planned hand, the uncrossed t's indicate, not carelessness, but an occasional surge of defiance; in her case, perhaps a now-and-then wish to rebel against the efficiency her life demands.

THE SPECIMEN ON THESE PAGES belongs to a single woman who manages a gift shop. Until recently she was a social worker; before that, a psychology student. She and the wife of the Wall Street executive lead very different lives—and write in very different hands.

This is quite large writing, with ultra-wide spaces between words and lines, and a vertical-left slant—a combination that points to someone prone to be extravagant, inattentive to details, highly reserved. The connected and disconnected letters indicate both logical and intuitive thinking; the hooked i-dots are a sign of perception and a developed critical faculty.

The wide, extended capital M is further proof of this woman's extravagance, and so, too, are her very long finals—which indicate also very fixed, definite opinions. The bowed, hooked t-bar



(in "position") points to a person with imagination and tenacity, but the small upper loops and lack of height in most upper zone letters (in particular, note the stunted *l* and *d* in "told") indicate somewhat limited vision and ambition. The writer's light pressure and the open loops on her *d*'s reveal her as shy and sensitive; the high, right-flying *i*-dots are indicative of enthusiasm. Many of this woman's *o*'s and *a*'s are open-topped, but as she knots most of them, it's likely she's secretive even when she believes she's being open and frank. The initial strokes on "night", "money" and "no" suggest a compliant nature; so, too, do her basically rounded formations. Based on this specimen, the writer appears to be someone whose intellectual potential is not yet realized; someone who is still in conflict with herself, unsure of what she wants.

THE WRITING ON THE NEXT PAGE belongs to a private detective; to a man who must be discreet always, aggressive often, able to think logically and intuitively both. Happily (for him and his clients), this man's writing indicates that he possesses the right traits for his job. For example, knotted *o*'s and *a*'s befit a detective, and his letters, connected and disconnected both, point to a mind combining logic with intuition. His *g*'s made as 8's, plus his printed *t*'s and *s*'s, reveal creativity, and his good judgment shows in the *y*'s formed with one stroke.

The angularity and heavy pressure of the script point to an aggressive man, resolute,

very good dinner last  
day. The drive back to  
s very rapid since Tom  
such alert good form  
I hope your move go

perseverant, somewhat materialistic. The writing is speedy, revealing a fast thinker and someone physically active. The inverted capital *I* indicates strongly that he is a rebel; a person who resents authority and probably wouldn't do well in a job where he couldn't be boss. The straight, heavy final that ends "dinner" suggests a hot temper; the wide loops in his *d*'s point to sensitivity. The size of the writing (average) and the slant (vertical-right) indicates an ability to concentrate when necessary; a faculty for being either aloof or out-going, as the situation demands. All *i*'s are dotted, indicating a good memory, plus attentiveness to details, and the hooked *i*-dot above "drive" points to a mind that is perceptive, critical.



■ One of the most useful applications of handwriting analysis is as a tool for determining compatibility. For example, knowing the emotional tendencies revealed by the slant of writing, it's easy to see why a backhand writer (someone aloof and highly reserved) might grow impatient with a person whose script slants far to the right (a sign of someone extremely gregarious). Too, it's easily understood why a woman who knots every *o* and *a* tightly might label as a gossip a neighbor whose *o*'s and *a*'s are all open. Or why someone who connects every letter carefully might consider an all-letters-disconnected writer "a wild dreamer."

It is true, of course, that opposites often attract, and *do* sometimes get along well. For example, a right-slanting writer and a vertical writer may be close friends—because each fills the other's needs. The right-slanting writer (an extrovert) basks happily in the limelight, while the vertical writer (an introvert) remains contentedly in the background.

However, in such cases, other factors in the writing take on even greater significance. For instance, if the vertical writer's script were small (a sign of someone intellectual), and the right-slanting writer's script were large (a sign of someone *ultra*-gregarious), the friendship would probably be short-lived. Why? Because two such people share very little in common, and are

likely to become bored with each other quickly.

Of course, with any two people, the area and degree of their differences determine their compatibility. For example, consider a marriage in which the wife writes small, with a forward slant, and the husband writes small, with a backhand slant. In this case, though one partner is extroverted (the wife), and the other introverted (the husband), the couple might be well suited. Why? Because *both* are intellectually minded—or, to put it another way, because they may be alike enough and different enough to enjoy, rather than annoy, each other.

ANOTHER CLUE to compatibility is the roundness and angularity of the writing. As a rule, very rounded writers and very angular writers are poorly suited, but remember, as with all rules, there are exceptions. For example, though an energetic, aggressive (angular-writing) woman is likely to be contemptuous of a docile, passive (round-writing) man, the reverse is by no means always true. Often, an extremely aggressive man is happiest with a woman who is placid and accepting. Too, many angular-writing employers get along best with round-writing employees—people who accept the boss's word as law, no questions asked.

An analysis of pressure, size, loops—every factor that makes up a handwriting—will indicate the compatibility of any two people. But bear in mind, *all* factors in *both* hands must be weighed before an over-all judgment is made.



■ You're ready now to test your knowledge of handwriting analysis. However, before beginning, bear in mind that just as one swallow doesn't make a summer, one book on graphology doesn't make you an expert. To become an expert—a professional graphologist—you would have to be trained and acquire years of practical experience in the field. Use your new knowledge to better understand yourself and others, but, remember, as a conscientious amateur, your findings will be accurate, but *not* infallible.

The list that follows contains the basic rules (and some excellent hints) to keep in mind when you begin an analysis. Read the list carefully; then test your skill by analyzing the specimens that appear through pages 54-57.

1. If you know the writer, try to forget any ideas you've already formed about his or her personality and character. Be objective!

2. Don't be swayed by the content of the specimen. Always remember: you're interested in *how* it was written—not in *what* was written.

3. The traits you find in a specimen are unchanging, no matter if the writer is a man or a woman. Therefore, don't be concerned if the sex of the writer is unknown to you.

4. Though the writer's sex doesn't matter, his or her age does. Old people often write in a shaky script; young people often affect a "faddish" script. Both are misleading, and therefore it's

important to be certain of the writer's age.  
5. Whenever possible, obtain specimens that were written on full sheets of unlined paper.

6. If a specimen contains more than one page, analyze the last page. Often, people are conscious of their writing when they begin; then, gradually, their script becomes more natural.

7. Try to find out if the specimen was done with a pen-point similar to the kind the writer uses normally. If the stub was very different, the pressure factor is likely to be misleading.

8. If the specimen is being written specifically for you, don't let the writer copy something from a book. Instead, think up sentences that reveal a variety of capitals and small letters—for example, *Please, may I take Aunt Tillie to tea next Monday? Or, I saw many things in South Africa.*

9. In a case where there are two contradictory traits in a specimen, list the number of times each appears; then cancel out the trait that appears less frequently.

10. When a trait appears once, or rarely, in a specimen, it means simply that it is an occasional characteristic of the writer's.

11. When you come upon handwriting that seems to be without individuality or specific character, remember: there *are* people who have little personality and almost no originality.

12. Invest in an inexpensive magnifying glass; it will help you to find hooks, knots, etc.

13. Don't jump to conclusions on the basis of one or two factors in a script. Tabulate *all* your findings; then make an analysis.



■ The letter below was written by a man, 27 years old. Analyze every aspect of his handwriting carefully (it's always wise to list your findings on a pad); then go on to page 56, and—just as carefully!—take your second test.

54

Dear

Thank you for picking  
up the telephone today. I to  
have a terrible conscience not

55

have a phone in the living  
room — always having to run  
into the bedroom — but every  
thing is wonderful again! —  
I'll never be out of breath  
again. Thank you again.

Love  
Larry



■ The writer of the letter on these pages is a woman, 25 years old. She's married—to the man whose letter you just analyzed. Now, analyze this script, and, then—based solely on your findings—decide the following questions: is this couple compatible; will their marriage last? To check the accuracy of your analyses, see page 58; to read what chance a professional graphologist gives this marriage, see page 62.

56

dear Larry:

Went to see an old movie tonight—a double feature actually—Mae West in "She Done Him Wrong" and the Marx

Bros. in "Cocoanuts." Mae West is quite good, quite professional, and the Marx Bros. are absolutely too much—Harpo is great—what a beautiful face he has. I never understood what you found so funny about Groucho, but tonight I realized how clever he is—and now beautifully the three men work together—each picking

57



## chapter 25 / NOW CHECK YOUR FINDINGS

The writing in the letter on pages 54-55 indicates a man who wants to see life clearly; to communicate his ideas and impressions to others. The spacing between his words and lines conveys both these wishes, and the size of his writing (large) and its slant (to the right) point to someone self-assured and gregarious.

However...there are additional, contradictory factors in the writing that indicate a conflict in this man's personality. For example, though the script's size denotes confidence, the very light pressure (in combination with the right slant) reveals a person highly sensitive; someone who very much needs others' approval.

Other signs of conflicts in this man's personality? His right flying i-dots and the variety of his *t*'s indicate enthusiasm and versatility, but his long lower loops are revealing of confusion and self-absorption (note how the *y*'s in "today" and "every" butt into the lines below).

There is, in fact, a great deal of emphasis on the lower zone in this man's writing. The length of his loops indicates that he is sensuous, as well as sensitive; a lover of love, of food, of physical activity. Too, the exaggerated lower loops point to someone who is prone to dramatize reality (perhaps in an attempt to escape from it); to a person whose love of luxury and possessions is greater than average.

The backward stroke on many of this man's

lower zone letters (in particular, note the *y* in "today") indicates he has a strong family feeling; he's clannish—someone who may be close only to his family and a few select friends.

AT TIMES, THIS MAN may be talkative (note the open *o*'s in "for," "not," and "Love") but, more often, he's likely to be evasive, secretive (most of his *o*'s and *a*'s are both closed and knotted; many other letters are knotted; even some of the open *o*'s and *a*'s are knotted). Another clue to his evasiveness can be seen in the slurred letters (in particular, note "again").

The combination of angularity and roundness in the writing point to a developed mind and a still pliable nature. Too, this man's finals are, in most cases, generous, and that—combined with his modest, unassuming capital *I*—lead one to believe he is not a furtive or sly person. His secretiveness seems to stem from his hidden feelings of uncertainty and confusion. It's likely that he is a brooder; a man whose deepest feelings are rarely shared with anyone.

The ascending t-bars in this writing point to the writer's optimism and ambition. And, like the flying i-dots, the t-bar that flies to the right (in the word "to") is a further clue to this man's enthusiasm. Indeed, these two factors, plus the use of dashes sometimes in place of periods, are an indication of too much enthusiasm—and too little patience. It isn't unlikely that the writer is quick-tempered; irritable often. To sum up, this man can't always control his emotions.



THE WOMAN'S WRITING ON PAGE 56 indicates her strong desire to communicate clearly. Every letter is neat, legible; the between-words spacing is uniform. One factor only indicates that the writer is not as well organized as she appears at first. The clue? Her left margin, widening gradually as the lines fill the page.

It isn't hard to guess that this is a woman who gives more margin to people than she plans; who perhaps, as well, spends more money than she sets out to; who probably wastes more time than she intends. This writing indicates a person with sound judgment, but the widening left margin is proof positive that, at times, this person allows emotions to override basic good sense.

The size of the writing (small-average) and its legibility indicate that this lady sees the world close at hand; that she thinks things through carefully. This trait is borne out, too, by her *g*'s made as 9's, her *y*'s made as 7's. She is well-represented in all zones, showing that her sense of reality balances her dreams, and her centered t-bars point to the same characteristic: balance. The printed capitals suggest a writer with artistic tastes, as do the disconnected letters, indicative of imagination and intuitiveness. However, remember, disconnected letters are often a sign of impracticality, too, and this factor may bear out the trait indicated by the widening left margin—the writer's emotional run-ins with reason.

Stingy people do not give a wider berth than they intend to, and this woman's generosity is

indicated again by her long finals (note the *e*'s in "quite", "he," etc.). Her letters are far more rounded than angular, and from what her writing has revealed already, it seems fair to assume she is a rather compliant, permissive person. Her letters are not the *very* rounded ones of the passive, docile soul, but neither do they indicate that she has a real need to take the lead. Considering her lenient nature, sound judgment and good mind, it seems safe to describe this woman as possessing the ability to win, without *having* to be the winner. For a man she loves, she could take second place, give in on an argument in which he was wrong, even *let* him win. However, she probably wouldn't make this a practice; her standards are too high to do so, without balking.

NOTE THAT THE SLANT in this writing is vertical with a backhand tendency. Clearly, the writer doesn't lean toward people. Other traits in the script show her to be good-natured, but the vertical-left slant reveals she is more introvert than extrovert; more stay-at-home than gregarious. It seems likely this woman could live mainly (and happily) for just one person.

The long dashes in place of periods, indicate that the writer is enthusiastic, but also somewhat nervous and anxious. However, again, there are enough signs of balance in the script to indicate that these nervous, anxious feelings do not pose a serious problem. Quite simply, this is the writing of a woman who, a large part of the time, has good control of herself.



## chapter 26 / WILL THIS MARRIAGE LAST?

■ Now that you've checked your analysis of the scripts on pages 54-57, what do you think: is this young couple compatible enough to find lasting happiness—or will their differences damage and ultimately destroy their marriage?

Below is the opinion of a professional graphologist—but before reading it, why not jot down your own conclusion (and your reasons for reaching it); then check your view with his.

"One of the most obvious differences between this couple is the husband's need for his family and close friends, and the wife's need, primarily, for her husband *only*. (By the way, more often in marriage, it is the woman, not the man, who is so closely attached to family and friends.) Doubtless, there are times when this wife is secretly (perhaps unconsciously) resentful of her husband's strong need for others, but, fortunately, she is a woman whose love for her man would spill over onto people who matter to him. Fortunately, too, he is a man who would want, indeed, perhaps *demand*, that she be close to those he loves. Therefore, at least most of the time, his world and hers are the same.

"He is the more impulsive and energetic of the partners, but it's likely that he relies often on her good judgment—or that, subtly, she exerts her influence to keep him from doing anything *too* rash. Symbolically, her balanced t-bars help to anchor his high-flying i-dots.

"If, at times, this husband is wrapped up in himself, she is the perfect mate for him. For she is as concerned with his worries and interests as he is—without demanding as much concern in return. Here again, his somewhat self-indulgent tendencies would not seem to pose a serious problem. Most times, he would want her to participate in his private world, and as he is her world, she would be largely content.

"THIS WIFE'S artistic tastes, plus her imagination and intuitiveness help her to be compatible with her husband's complex, often contradictory, nature. Too, his combination of logic and intuition (remember his connected *and* unconnected letters?) are a help in controlling her sometimes *too*-generous nature. His more angular formations suggest that he makes most decisions, and her rounded formations suggest that she has no objection. In all likelihood, she proposes ideas to him—perhaps without his knowing it. Because of his somewhat explosive nature, this is probably a wife who has learned to "handle" her husband—subtly and diplomatically, not to prove herself boss or to win an advantage, but strictly out of love.

"On the whole, this marriage would seem to have a good chance of succeeding. Like any couple, these two people have areas of difference and difficulty, but their emotional assets and liabilities appear to balance; what to outsiders may seem a problem in one partner is a gratification to the other partner."



# YOU CAN'T DISGUISE WRITING

■ If you decided that the two samples on the inside cover were done by one person, you were right. For as hard as the writer worked to change her hand (and, because she's an artist, her disguise—the top sample—is far better than average), the same personality shines through clearly in each specimen. For example, did you notice that:

1) the size of both scripts is small (indicative of the writer's ability to concentrate);

2) in each sample, the letters are connected and unconnected (showing that her thinking is a combination of logic and intuition);

3) the spacing between the words (well-planned, revealing her wish to communicate clearly is identical in the two specimens;

4) and so are her right margins, sloping left exactly to the same degree (an indication that she gives or spends more than she plans);

5) in each of the samples, the letter *h* in "handwriting" is made with a single stroke, rather than a loop (showing her originality);

6) both specimens are written with the same degree of roundness and angularity;

7) the *m*'s in "sample" couldn't be more alike if the writer had planned them that way!

Look further and you'll find many other similarities—but, always, just *one* personality!

P.S. If you still doubt that writing is impossible to disguise, try changing your own hand.

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## WHAT DOES THIS WOMAN'S HANDWRITING REVEAL?

come out that weekend, and  
I'd take them to the circus

■ The great regularity and order of this writing reveal a woman who is outwardly independent, but inwardly fearful of exposing her personality. When hurt this woman is hurt deeply—and prone to brood about it. She's likely to have sudden bursts of temper; likely to be impatient and stubborn. She gets along with other people, but her secret shyness prevents her from actively seeking new friendships. She dislikes being ignored and works to make an impression others won't forget. She has an imaginative mind, great energy and ambition. The straightness and distribution of her writing show good organization; the regularity of her margins and spaces indicate that she has sufficient self-control to do orderly, dependable work. Though somewhat vain and self-absorbed, this woman's persistence and creativity will help her to attain many of her goals.

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WHAT DOES YOUR HANDWRITING REVEAL?  
USE THIS BOOK TO ANALYZE IT—AND YOURSELF!